1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

517 livelihood and enabled them to dedicate themselves to more extensive tasks.

538 533 Folklore. The Estonians have a wealth of folklore much of which has been recorded. The local German nobles were not enlightened enough and lacked interest in recording the non-German (as they called Estonian) folklore. Very few Estonian folk songs were recorded before the nineteenth century. The famous German scholar J. G. von Herder published in his Stimmen der Völker in Kieder (1778) eight Estonian folk songs, which awoke an interest in folklore in the backward Baltic corner. In the first half of the nineteenth century, when the Estophile movement among the Baltic Germans was at its height, several pastors and teachers recorded Estonian folklore and published it. The

[538] epic songs are recorded, none of them of con-
533 siderable length. The Estonian folk song is predominantly lyrical, and the singers in olden times were mostly women and young girls. The men are thought to have been too hard working to have time for song. The life of the people was hard and there are many sad songs, but there are also humorous, satirical and roguish ones.

The modern folk songs have rhyme and strophe but usually they have lost alliteration and asso-
538 nance. A variety of themes are treated in these. Political life, for instance, has been mirrored in the songs, one example of which is this satirical couplet which was circulated during the Nazi occupation:

The people sing in great delight
A robber has saved us from a robber's might.

538 volume, Emajõe ööbik ('The Nightingale of Ema River'), issued under her pen-name Lydia Koidula (from Estonian koit, 'the dawn'), was a great success. Many of her songs have been set to music. Her poetry is expressive of a romantic love of her fatherland and her songs went straight to the heart of her people. She became the symbol of the Estonian awakening.

545 An ecstatic even for Jannsen's family and for all Estonians was the First Singing Festival in 1869 at Tartu, which Jannsen organized. There were representatives here from Finland and Hungary. Many of Koidula's songs were sung and [186] [533] Jannsen's "Mu isamaa, mu õnn ja rõõm," ('My native land, my pride and joy') later became the Estonian national anthem, music for which was the score of the Finnish anthem by Pacius.

538 The other poets of Estonian Romanticism,

[See cat. 116, p. 174 -176- -- Analyst]

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

538 to create progressive works about the "happy life" in the Soviet Union. Not much is heard of the activities of the former outstanding Estonian writers who remain in their home country except for August Jakobson, who has been made by the Soviets the top writer in Estonia. Some new poets, Leberecht, Scmuul, and others, have appeared.

533 [217] Folk Music. Some 16,000 variants of Estonian folk music, over 1,400 of them on phonograph rolls, are recorded and housed mostly at the Archive of Estonian Folklore at Tartu. Systematic recording has been carried out since the period of National Awakening. The most important part of the collection is the runes, the recitatives of the old folk songs. The four-measure phrase corresponding to the

533 eight-syllabled trochee of Estonian folk songs is the most common. The songs of the Setus have five-measure phrases. Folk songs with refrains are found in southern Estonia, and are considered to be of Slavic or Baltic origin. The modern folk songs have mostly nineteenth century melodies, many of which are of German origin.

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534 Among the original Estonian musical instruments should be mentioned the popular Finnish-Estonian string instrument, the kannel (Finn-kantele). Some horns, torupill and sokusarv in Estonian, have been used by shepherds for accompanying folk dances, but instrumental folk music is fairly rare in Estonia.

545 Modern Music. An important period in Estonian musical life begins with the Time of

I: Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

545 Awakening and especially with the first singing festival at Tartu in 1869, which served as a powerful stimulation to Estonian composers. All national getherings during czarist times had been forbidden, especially during the Russification period, but since the first singing festival was organized as a commemoration of the fiftieth anniversary of the liberation of Estonian peasants from slavery, it was permitted. The festivals which followed became important national events held at regular intervals in the larger cities. This tradition was continued during Estonia's period of independence.

533 The following Estonian composers should be mentioned: Aleksander Kunileid (1845-75), composer of many songs which followed the example of Estonian folk songs, by this means freeing Estonian music of the hitherto powerful German

533 influences; K. A. Herman (1851-1911); Friederich Säbelmann (1837-1912); and David Wirkhaus (1837-1912), who specialized in band music and led the movement to establish bands throughout the country. Several Estonians, notably Johannes Kappel (1855-1907), Miina Härma (1864-1941), and Konstantin Türnpuu (1865-1927), studied at the St. Petersburg Conservatory.

The new trend toward a truly national music, independent of German influences, was developed by Aleksander Läte (1859-1948), Rudolf Tobias (1873-1918), and Mart Saar (1882-) who followed in the footsteps of Aleksander Kunileid. Läte organized the first symphony orchestra and composed many choral songs; Tobias became a professor at the Berlin Conservatory and has composed oratorios and orchestral works, chamber music, and choral compositions. M. Saar,

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533 one of the most original of Estonian musicians, has composed many songs, piano music, and choral works with the distinct flavor of Estonian folk music. Artur Kapp has contributed symphonic music and later became professor at the Conservatory of Tallinn. Mikkel Lemba, a pianist, has composed orchestral works, and his brother Artur Lemba, also a pianist, has created symphonies. Heino Eller (1887-) is a modern composer of paino music, and Küril-lus Kreek of religious music. Aino Tamm (1864-) was the first Estonian singer to achieve fame abroad with his interpretations of Estonian folk songs.

Juhan Aavik (1884-) is an outstanding conductor of choral and orchestral performances. He conducted the Vanemuine Symphony Orchestra at Tartu, which was established in 1908. He

533 is also well-known as a composer of songs and instrumental music. At present, he is conductor of the Estonian Chorus in Stockholm, Sweden. August Topman (1882-) was an outstanding conductor of the mixed chorus of the Estonian Theater, and Raimond Kull (1882-) was impresario of the Estonian Opera at Tallinn, established at the beginning of Estonian independence.

533 874 Estonian independence provided a much-needed stimulus to the musical life of the nation. A conservatory at Tallinn, the Higher Music School at Tartu, and a Music School at Valga, all of which have done outstanding work, were established during that period, and provided the musical education for many young musicians who 533 became teachers and performers. Opera, orchestral music and ballet were performed at the

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• 533 Estonia Theater at Tallinn, aided partly by the continuous support of the Music Culture Fund, partly by public support and interest. The Orchestra of the State Broadcasting System, founded at Tallinn, later had as its outstanding young conductor, Olaf Roots, who ably brought good music before the Estonian public as a whole.

Leading composers of choral and solo music during Estonian independence were: M. Saar, J. Aavik, T. Vettik, E. Võrk, E. Aav, R. Pats, G. Ernesaks, A. Karinde, and E. Oja; leading composers of symphonies were: J. Aavik, A. Kapp, H. Eller, and E. Tubin, the most outstanding Estonian composer of the present time. Tubin's Fifth Symphony, which he composed as a refugee in Sweden, has been performed by many European orchestras. Estonian

1:Indiana U. S-4, 5(1954-5)1955 RG4 Estonia RG4

•533 operas were composed on themes from Estonian history by E. Aav, A. Lemba, A. Verdo, and P. Ardna, who composed light operas and whose The Fishermaid became very popular.

The first original Estonian ballet, Kratt ('The Fortune Bringer'), by E. Tubin, is based on Estonian mythology motifs. It was performed with great success in 1944 at Tartu and Tallinn.

[814] Among Estonian publications in musicology H. Tampere's Eesti rahvaviiside antoloogia ('Anthology of Estonia Folk Tunes') and J. Zeiger's Eesti rahvaviisid ('Estonian Folk Tunes') are worthy of mention.

545 The singing festivals, held every five years at the Tallinn stadium, became more popular and better organized during the years of independence. The membership of participating choruses was about 20,000 and the audience

545 exceeded 100,000. Colorful national dresses worn by Estonian women at these mass gatherings added to the beauty of the festivities.

533 Such recent major works as A. Kapp's symphonies, E. Kapp's opera, The Fires of Revenge, and his ballet, Kalevipoeg, and G. Ernesaks' opera, The War of Pühajärv, reveal the influence of Communist ideology on present-day Estonian musicians.

A considerable number of Estonian musicians left Estonia before the Second Soviet Occupation and they have continued their creative work in Sweden, Germany, the United States, Canada and other countries.

545 Theater. Beginning with the National Awakening, various theater troups have performed all over the country. The history of Estonian

Annex "A," Subparagraph 1i,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

533 The folklore of the Votes is very sparse, and the major portion of it has been taken over from their neighbors. They seem to remember only their old wedding songs which no longer are in use at weddings, for, since the beginning of this century Russian songs have replaced them. Often these songs are mere fragments of older forgotten songs.

538 The Votic folk tale repertoire is predominantly Russian. There are several animal tales, tales of soldiers, priests, gypsies, robbers, Stupid Van'ka, an old man and old woman, and others.

Annex "A," Subparagraph li,

Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

538 Folklore. Folklore is the most important manifestation of the Vepsian national culture. The literature in Vepsian, created mainly during the Bolshevik reign, is limited
517 to a few textbooks. Russian literature has never been able to satisfy the literary needs of the people. For this reason, it has been necessary to resort to an oral tradition which today is still alive to a certain degree. The Vepsians like company and have the habit of spending long winter evenings, especially during fasting time, together singing, telling stories, jokes and riddles. In this practice, the most talented people have become such skilled artists that their fame has passed beyond the boundaries of their own villages. Although the knowledge of the old Kalevala runes is limited to only a few fragments, which are not even generally known, the Vepsian lore is, nevertheless, quite abundant and variegated. Needless to say, it reveals a strong Russian influence.

533 The most common folk songs are the so-called chastushka (the term borrowed from Russian), which are sung by all of the Vepsian women. They consist of only four lines and have a simple melody. They deal mostly with

533 love, expressing now the longing for the lover, now some love wish, now again some moral or a confession. Most of the chastushka contain a comparison: The two first lines give a detail from nature or some other external observation, whereas the last two lines, the principal part of the song, describe the feelings of the singer. Some of the chastushka have been created on Russian models, but the Vepsians have often brought to them their own special features. During the Bolshevik rule the chastushka seem to have been especially favored; they are presented, for instance, during intermissions at the theaters. Three chastushkas are quoted below:

On the hill it is snowing,
The snow is blowing even into the grave.
My beloved is coming,
He is playing an accordion.

I mowed, I mowed the meadow,
The thick brush-wood.
There came a strange boy,
Just my own beloved.

The cuckoo is calling calling,
On the top of a big fir tree.
The girl is crying, crying,
On the neck of a handsome boy.

The Vepsians have also plenty of longer folk songs. Several of them relate touching experiences of life stories and, in general, make a more lasting impression than the chastushka.

3: Indiana U. S-4,5 1955 RG4 Estonia RG4
Vepses

533 Of special interest are the song-tales whose first lines are usually recited and which are then continued in the song. Due to the lack of musical instruments, especially in former times, special dance songs have been sung to accompany the dances.

538 Storytelling is the most favored pastime of the Vepsians. Some Vepsians have achieved in this art a high degree of skill. Especially common in the tale repertoire are the animal tales, but tales of priests, farm hands, the devil, the stupid but lucky youngest brother, and some anecdotes are often told. Since the Vepsians are bilingual, the stories are told either in Vepsian or in Russian. Fairy tales form the most vital genre among the Vepsians, and even the children practice telling them.

The Vepsians have so many proverbs that for almost every situation there is an appropriate saying. Part of them have been borrowed from the Russians, but a part are also clearly of local origin. The solving of riddles is practised not only among the children but also among adults. Sometimes a group of people come together to tell riddles and thus to find out who is smartest among them. Quoted here are several representative proverbs and riddles:

524 538

(a) Who grows up without discipline will die without honor.

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538 (b) Who digs a grave for the other one will fall in himself.

(a) The small Makarii asks everybody to lift up his feet. /Treshold./

(b) Four brothers run next to each other, but cannot reach each other. /Wagon/

(c) In the middle the fire is burning, around is the Lake Onega. /Samovar./

751 Charms and incantations are used for healing sickness, averting dangers, and if the mishaps have already occurred, for finding relief from trouble. Especially interesting are the snake charms. The Vepsian charms and incantations seem to be, for the most part, of Russian origin.

• 533 The spiritual songs and legends are presented mainly by people who have seen much trouble--the old people and the beggars. Blind people on their begging trips used to sing them. The spiritual songs are taken over completely from the Russian songs.

Weeping songs are sung mainly on two occasions--in connection with marriage and with death. But any adversity can be the subject of weeping songs. In recent years the Vepsians have sung of the war, which rolled over their villages and robbed them of their husbands,

533 sons and other relatives. The Vepsian weeping songs are much simpler than the Karelian ones. They are in free meter, and they express in simple terms the innermost feelings of the singers. Weeping songs are the deepest-rooted and most original products of Vepsian folklore.

I don't have mother any more,
My mother is dead.
I don't have anyone to whom to go,
Whom I will wait for,
No one will come to greet me.

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4: Indiana U. S-4, 5 1955 RG4 Estonia RG4
Livonians

Annex "A," Subparagraph 4,
Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

531 Folk art. Livonian folk art is rather meagre. If we compare the Livonian national dress, which is now completely out of use, with the Estonian and Latvian dress we can see that the Livonian clothing is far inferior in beauty. The same poverty appears also in the Livonian wooden articles. The small Livonian tribe has not been able to maintain its traditional popular art, nor has it accepted any fruitful influences from the Latvian folk art. But when the Livonians long ago were an independent people, the situation was quite different. Much silver jewelry was found in their former habitat, which gives evidence of the careful work, the variety of form and the artistic talent of the early Livonians.

533 Folklore. The lion's share of the present
177 Livonian song repertoire is simply translated from Latvian, but original songs are rare. Old features common to Estonian and Finnish songs have not been preserved. Interesting perhaps is the inclination of the Livonians toward the alliterative beginning rhyme, which is typical of Balto-Finnic folk songs. Many of the Latvian songs were borrowed by them a few generations ago, so that they now have a firm Livonian popular tradition already. Some of the Latvian folk songs (the old four-

4: Indiana U. S-4, 5 1955 RG4 Estonia RG4
Livonians

533 line songs, or dainas, and the later romances,
177 or zinges) have come to the Livonians by way
[91] of literature. Several songs are sung by the Livonians in two languages--Livonian and Latvian. Some of the Livonian songs have been borrowed from the Estonians in Saaremaa, and a very few from the Germans.

533 The most vital among the Livonian folk songs sung in the native language are the children's songs. The more Latvian gained ground as the language of public life and the more Livonian was confined to home use, the more have the former Livonian songs passed over into the children's repertoire.

The women, who have stuck closer to home and had less contact with the outside world, have had less opportunity to learn Latvian, and, as a result, are the last and only bearers of the folk song tradition. But a few decades ago even the women began to sing to their children the Latvian songs and to teach them Latvian, so as to prepare them for their future life.

177 The Livonians still sing their old songs
533 on Easter morning. On other occasions, however, the songs are sung mainly in Latvian. This holds true especially of the wedding songs for which Latvian singers have been brought from the inland area. This was occurring even some time ago when the majority of the wedding guests did not even understand much Latvian. Many love songs also are sung in Latvian.

791 into the land of the dead and to gather there supernatural knowledge. After regaining consciousness they used their new knowledge to interpret dreams, to heal or cause diseases, to influence favorably or unfavorably hunting, fishing, journeys, to dominate nature, or rather the invisible spirits standing behind visible nature. They knew that the spoken word was the most effective. Magicians dominated men, things, animals and spirits with the spoken word. The syllables of the verses march in firm, short resounding steps with repetition, alliteration,
● 533 and analogy. Connected with the spoken word is song, music, which with the Estonians and Finns is something immediately spiritual and divine, as only perhaps in China. The Estonian lifted himself up to the gods in song "the song does not spring from the earth, not from the earth, not from wood, the folk-song has come from heaven, through the holy
534 clouds, above the crooked edge" (Kalewipoeg). The harp, which is made of a pine or linden branch and has an upper surface and a bottom graded surface, was once developed from a birch which grew out of the grave of a murdered virgin. It is said that the evil one made the bagpipe and the horn and that Wanemuine, the god of song, made the
533 harp and the flute from a leaf. How long the spoken word has here preserved its old, powerful meaning can be seen from the fact that as late as the year 1810 the Estonian women sang on holidays as long as 24 hours on hills which were called "places inherited from ancient times."
733 Following the time in which such knowledge was generally alive or still preserved in memory, there came a period in which it lived only with spiritual leaders and was interpreted by them in pictorial representations. From this period comes what is transmitted of the following: Jumala, the god of heaven; Ukko "nine inherited holidays is the ninth Ukko-feast" (Kalewipoeg); Taara, the ancient father to whom they sacrificed on the four /sic/ solstices; images; the creation legends about the development of the world from an egg; the earth as a living organism, as the mother; the sun service; the haljas, the guardian angels of men. /25: Illustrations./

/26/ The Letts.

I.

000 1. Summer kitchen. 2. Log house with split spruce wood roof /Lubben/. 3. Storage shed. 4. Hand mill. 5.-6. Beehives. 7. Baby walker.

quite a number of prominent left-wing intellectuals to whom Moscow had surrendered the leading governmental posts in the country, in the absence of genuine die-hard communists. Thus the well-known Estonian historian, Hans Kruus, was at first Deputy Prime Minister of Soviet Estonia, and later Foreign Minister. The poet, Johannes Semper, was Soviet Estonia's first Minister of Education. The writer and poet, Johannes Barbarus (Vares), was President of Soviet Estonia until his death in 1947.

All these and other leading officials of the Estonian S.S.R. used to be people of considerable standing in 'bourgeois Estonia'. They were both pro-Russian and pro-Communist, but they were also imbued with Estonian national traditions. They had all been reared in the spirit of the literary movement 'Young Estonia' (Noor Eesti), which had been both progressive and cosmopolitan in character. Its principal slogan used to be: 'More culture, more European culture. Be Estonians, but be Europeans as well'.[34] Estonian literature had been much more influenced by Western writers and poets than by Russian ones. To be cut off from Western contacts was therefore an unbearable thought to intellectual communists such as Johannes Semper, who had translated into Estonian the works of Victor Hugo, Emile Zola and Verhaeren.

Another tradition dear to all Estonians is that connected with the National Song Festival the first of which was held in 1869 and was the first great manifestation of Estonian nationhood. Even many Estonian communists thought that the festival, which was celebrated both under the Czarist régime and in the independent Estonian Republic, ought to be preserved as an expression of the artistic genius of the Estonian people. The Twelfth Estonian Song Festival of 1947, the first to be held in Soviet Estonia, was organized by people whom one could with some exaggeration describe as national Estonian communists. Under their leadership the festival made ideological concessions to the Soviet régime, but it was at least Estonian in form. Russian songs and Russian choirs had been kept out of it.

The central authorities of the U.S.S.R. could not in the long run tolerate this attitude of the Estonian intellectual *élite*, its attempt to reconcile communism with friendliness towards Western European culture. As soon as the situation was ripe, the régime had to strike its blow against the recalcitrant Estonian communists and establish total ideological uniformity in Estonia. In the spring of 1950, on the eve of a new Song Festival, the régime considered that the moment was appropriate for a big shake up. The men who in June, 1940, had lent themselves so willingly as tools of the Soviet régime were removed from their posts. The same fate was meted out even to all the Moscow-trained Estonian communists who had not given proof of sufficient vigilance in the discovery of nationalist trends in the Estonian S.S.R.